

The Southern Speech Journal

VOLUME XII

JANUARY, 1947

NUMBER 3

PUBLIC ADDRESS*

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Within the limits of twenty minutes I am to consider the problem of teaching public address. If I elaborate the likenesses between the teaching of public address and composition, the twenty minutes will be gone, and I will have done nothing but emphasize things that you know already: namely, that there are fundamental likenesses between a speech and an essay, between the spoken word and the written, between problems of teaching what we term "speech" and what you call "composition." Therefore, I shall assume that you know the similarity, and I shall try to clarify certain significant differences.

Next, may I remind that you in using broad, swift strokes there is danger in places of stating only approximate truth rather than exact truth, since quick statements can present only gross tendencies, not refined exactness. Under these limitations, which I trust you will allow as being inevitable, I proceed to the problem.

I

First, public address in a democracy has a definite purpose—a purpose that has slowly evolved through the centuries—and if the classroom teaching of public address is to be really effective, it must reflect that purpose.

What is this purpose of public address in a democracy? You know there must be *some* purpose apart from that of the written word, or you English teachers would not be here—hundreds of miles from home—listening to me. You would not be here at all. Instead, you would have remained at home, we should have written what we have to say, and in due time you would read it in your magazines. For that matter, the American people would not have turned on their radios a little while back to hear Franklin D. Roosevelt and Thomas E. Dewey discuss campaign issues on the eve of the presidential election. Indeed, those gentlemen would not have spoken at all. They simply would have delivered their manuscripts to the press, and we all should have read them next morning in the newspapers.

Of course, I know that scholarly introverts like to persuade themselves that public speaking has no worthy purpose which could not better be served by writing. A gentleman named Plato, a scholarly introvert of some eminence, now deceased, so felt. More recently, Doro-

*This article is reprinted from *College English*, Vol. 7, No. 1, October, 1945. It is essentially the address delivered by Professor Brigance at the first general session of the Southern Speech Association Convention in Atlanta, Ga., March, 1946.

thy Canfield Fisher persuaded herself to the same view. But these people, for all their other splendid virtues, have missed the heartbeat of democracy. They have failed to sense that a democracy is not maintained by developing identical convictions among its citizens but is rather maintained by developing common sentiments and common enthusiasms. These sentiments and enthusiasms are not developed alone by the reading of essays. They are also acquired by contagion, by the assembling of crowds—their meeting together, their listening together, their applauding together. Without this instrument of sharing impulses, democracy could have been neither watered nor cultivated.

This, then, is one of the purposes of public address in a democracy: to cultivate enthusiasms and sentiments that cannot be developed among people while they are separated as individuals.

Next, through the centuries public address has evolved as an instrument to cultivate ideas, provoke thought, and offer up-to-date information on *immediate* problems. It is an instrument for arousing action *today and tomorrow*.

Public speaking is inherently more concerned with the time, the day and hour, than is writing. Consider, for example, the magazine of which I am editor. It takes sixty days to get its copy through the press. I mean that it takes sixty days for the mechanics of printing, proofreading, and indexing. Before that period begins, there is the earlier process of reading manuscripts, selecting those finally to be published, corresponding with the authors regarding minor changes or major re-writings, and the usual editorial processing of copy for the printers. From the time an author finishes a manuscript until its contents appear in print, there is required a minimum of 100 days and an average of 200 days. But a 100-day-old speech on any current issue is already out of focus, and a 200-day-old speech is out of date.

That is why a 10-year-old speech is usually not worth reading unless it is a spoken essay of the variety like Lincoln's Gettysburg Address rather than a real speechlike speech. Lamb's essays you can still read today with profit, but there is only historical interest in reading Gladstone's speeches of 1885 on the budget. The budget problems of that day are dead and gone. It is the budget of 1947 that now concerns us. Each year or month brings new aspects of old problems, and perhaps even new problems, and the public speaker's assignment is to discuss these new aspects as they are revealed in the light of this day and this moment.

In performing this role the speaker becomes one of the makers of history to a greater degree than does the writer. It is not that the speaker is superior; it is rather that his function is to a large degree different. One of the very important purposes of writing is to record and preserve for posterity. The speaker, on the other hand, is to a greater extent concerned with the making of history.

Stated another way, "not only is history written with words. It is made with words. Most of the mighty movements affecting the destiny of the American nation have gathered strength in obscure places from the talk of nameless men, and gained final momentum from leaders

who could state in common words the needs and hopes of common people. Great movements, in fact, are usually led by men of action who are also men of words, who use words as instruments of power, who voice their aims in words of historic simplicity." When Winston Churchill said, "I have nothing to offer but blood, toil, tears, and sweat," he was not stating the acceptance of defeat, as the naked written statement might imply. He was, in fact, arousing a defeated nation to fight on. And his speeches became one of the resources of the British Empire, along with its guns and planes and ships, which enabled that nation to resist in that dark year when it stood alone without the aid of Russia or America.

"Literature in times of crisis becomes the words of men of action, of men who understand the power of words as weapons of warfare. The poets come afterward." I present the reluctant testimony of one Adolf Hitler on how effective were the words of these men of action a quarter-century ago. Referring to it as propaganda, he wrote in *Mein Kampf*: "In the beginning it sounded crazy and impudent. Later it was no more than unpleasant; and finally it was believed. After 4½ years a revolution broke out in Germany whose slogans came from the enemy's war propaganda."

These, then, are the modes and purposes of public address. The teacher who does not understand how they have been evolved or how they operate in contemporary society to develop common sentiments and enthusiasms, as well as to inform and provoke thought on immediate aspects of constantly changing problems—such a teacher cannot become an effective teacher of public address. He may teach students to write essays, and very excellent essays at that; but these essays will not be speeches, the students will not become speakers, and both are likely to regard the process as some necessary evil imposed upon them from without.

II

The next problem peculiar to a course in public address is that of teaching students to *earn the right to speak*. Everyone knows that there is too much public speaking in this country and that very much of it is bad. The purpose, therefore, of teaching people to talk in public should not be to increase the amount of speaking but to reduce the amount by improving the quality; and only the speaker who has earned the right to consume the time of an audience can be expected to have something worth while to say. If one writes poor stuff, an editor can refuse to publish it; or, if it be for a class in English composition, the teacher can mark it *F*. But if a man talks poor stuff, he has wasted the time of the audience, be it a public audience or a class. This is not an individual matter; it has social consequences.

This brings us to the next fundamental difference between the spoken word and the written. The writer's audience is never assembled at one place or one time. The speaker, on the other hand, meets a relatively homogeneous group at a *specific time and place* and considers the immediate and pressing aspects of a problem or situation or

distributes information of a special interest and value to that particular group at that particular time.

Therefore, when you plan a speech, you *start with* the audience. What are its problems? Why has it met? What is its age level, its intelligence level, its educational level, its mental patterns, its professional interest, its mood (you do not talk to students at a football rally as you would to the same students on their graduation day; there is a difference in mood)? In practice, perhaps the first thing a student must learn is that he cannot declaim an essay or magazine article under the disguise of a speech. I have had students—and what teacher of speech has not?—seize an article in *Reader's Digest*, swallow it undigested, and attempt to declaim it in class. The declamation, of course, is always a failure, and the disillusioned student learns that not even a good article always makes a passing grade as a speech. The typical *Reader's Digest* article, to continue with our illustration, is written for its reading audience of four million persons, an audience with a broad and vague educational level, scattered over the entire United States as well as other parts of the world, an audience that may read the article this week or next month. The speech, in contrast, is given *this morning* to twenty-year-old students who have already heard two speeches on the same general subject during the last ten days, and it is given by a student who obviously knows nothing whatsoever about that subject except what he had read in that one magazine. In other words, he not only has not focused the speech on the audience; he has not earned the right to speak on that subject.

Here is a student, let us assume, who wants to talk on social security. He comes in for an interview, and these are some of the questions the experienced teacher of speech will ask: What do you already know about social security? Have you, for example, studied the Beveridge Plan for social security in postwar England? Have you made a comprehensive study of the American social security law? Or have you even had a course in economics that would enable you to understand the foundations and assumptions on which these plans are supposed to be premised? Well, no; this student has done none of these things. Then he should not talk about social security; so the instructor begins the search for fields in which the student can earn the right to speak within a reasonable time allotment. What is his major subject? Psychology. Then he had better talk about what psychologists have discovered on the study habits of college students.

At this point the student is likely to be aroused in painful surprise. "But I don't know anything about the psychology of study habits!" he protests. And you reply, "There are one hundred thousand volumes in the library, and some of them will have material on that subject." The student's next question will be inevitable: "But how can I find them?"

Now we get down to the basic procedures. Before any student can earn the right to speak, he must know how to gather facts; how to test them for accuracy, bias, or other common distortions; how to sift, check, and double-check from different sources. In other words, he must know how to *process* raw material—fact and alleged fact, dis-

crepancies and biases, misrepresentation and bald falsehood—into refined and filtered form. Raw facts are very much like raw mineral ore; they are not of much value until they have been refined and processed for human use. No course in public address can progress very far unless students are held to a strict accountability for their skill, conscientious judgment, and sense of responsibility in processing facts and ideas.

Only after the processing is finished can the speaker approach the problem of organizing and outlining his ideas—a problem with which you are familiar and which I need not discuss.

III

Finally, I suppose a word should be said on that neglected and misunderstood thing, "delivery." I have known men to speak of it in contemptuous tones, as though it were beneath the dignity of human spirit to be concerned with it. Even so eminent a person as Burgess Johnson, of Union College, has attempted to teach delivery, or at least to have it taught by others in his department, "by requiring students to read aloud . . . their own writings and to be conscious at all times of the necessity of good diction, good address, and habits of speech." Professor Johnson has more faith than I, and possibly less experience. The assumption that people can acquire good delivery by being "conscious" of these things would be not unlike having gunnery taught in the Army and Navy by requiring gunners to be "conscious at all times of the necessity of careful aiming, accurate firing, and precise habits of gunnery." They are noble ideals, but they are not enough.

The truth is that there is no such thing as "delivery." I can deliver a book, a pencil, a loaf of bread, but I cannot deliver a speech. I must translate it through seven media. These media are as follows:

1. I start with a *thought* in my mind.
2. That thought is translated into a *neurogram* in my brain and nervous system.
3. This neurogram, in turn, is translated into *muscular movements* in my body.
4. These muscular movements produce *sound waves*, that travel invisibly through the air.
5. These sound waves *strike the listeners' ear drums* and produce a mechanical action in the bones of the middle ear and in the fluid of the inner ear.
6. The mechanical action stimulates the nerve ends of the ear and creates a *neurogram* in the listeners' ears.
7. The neurogram produces a *thought* in the mind of each listener—a thought that, God willing and nothing interfering, may closely approximate the thought that was originally in my mind.

Now let us list some of the things that may interfere with this process of translation that we so glibly miscall "delivery":

1. The speaker may not have energy and resonance enough to be heard by the audience. This is not to be cured by "talking louder" but by (a) *developing the speech muscles* and (b) *learning how* to produce adequate resonance.
2. The speaker may have poor rhythm and a faulty sense of word grouping that throws the listener off the track.

3. The speaker may never have learned how to form or project the low vowels of the English language, with the result that words containing low vowels, such as *grand*, *my*, *house*, *calm*, and *all*, may never actually be pronounced at all—but uttered only in some misshapen form. Lest you think this is an extreme statement, may I say that more than half the American people never have made and cannot make these sounds so as to be always distinguishable.

4. The speaker is very likely to be among that 50 per cent who cannot make all of the hundred-odd combinations of two consonants in the English language that are required for definite understandability.

5. The speaker may be one of the 90 per cent of Americans who cannot make even half of the fifty-eight combinations of three or more consonants that appear in the English language and whose utterance is necessary for distinct understanding of the sounds concerned. (I wonder how many teachers can pronounce *asked*, *aptly*, and *lists*?)

These are not mere academic matters. Nasality, for example, which affects approximately 85 per cent of the people of the Middle West, results in reducing comprehension of what the speaker says to about 85 per cent of the comprehension acquired by the nonnasal speaker. Most of the items listed above will probably have even a greater effect on how much the listener actually understands of what the speaker says.

Finally, we come to the question of so-called vocal emphasis, variety, and inflection. It is self-satisfying to the armchair pedagogue to say that the *way* a speaker talks is not important, that the only thing which counts is *what he says*. But experimental research shows otherwise. For example, it is now definitely known that the speaker who talks in a monotone voice or with complete lack of emphasis, even though he be easily heard (a magnificent assumption!), will convey only about 40 per cent of the meaning of the speaker who has these attributes in a high degree. In other words, here are two speakers uttering exactly the same words. One man can speak those words so the audience will get approximately 75 per cent of the full thought he has in his own mind. Another speaker can utter these same words, and the audience will get less than 30 per cent. Delivery, then, is not merely important, it is a vital process in public address; and the teacher of that subject not only must know its importance but must be adequately trained in anatomy and acoustics.

These are some of the special problems in the teaching of public address. May they be not a discouragement to you, but a challenge.

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"AMATEUR" VERSUS "PROFESSIONAL" STANDARDS IN ACTING*

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The title "'Amateur' versus 'Professional' Standards in Acting" is intended somewhat ironically, as the quotation marks suggest. That such dualism of standard exists in any absolute sense no one with any experience in both fields would seriously suggest. What does exist categorically, however, is a dualism of terminology. The tendency nowadays among us amateurs is to avoid tagging ourselves with the word "amateur." The word, as has often been remarked, has gone through a process of pejorative change; it has been shopworn by frequent handling, until now it implies that which is slipshod, inept, and crude, rather than that which is done (and done well) for the love of doing. By the same token, "professional" has become an adjective of highest praise. Personally, when I direct a play, nothing irritates me more than to have some well-meaning reviewer in the local paper describe my work as "equal to professional standards." I would rather have him say, "The direction lacked the specious facility of the professional, and had all the freshness and vitality of the amateur." But that, of course, would be erring equally in the opposite direction. It is not my purpose in this talk to decry the methods and the standards of commercial theatre nor to draw invidious comparisons, but rather to inquire as to whether one can in fact distinguish "professional" from "amateur" standards.

This subject, the comparison of acting in the commercial theatre with acting in the amateur (by which I mean the academic and community) theatre, has been brought rather forcibly to my attention in the past few months in a very practical way, for I have just returned to college directing after an absence of five years, during which time most of my contacts have been with the professional theatre.

The transition was something of a shock. For the first time I began to appreciate the other side of the picture. My own early training had been in college and community theatres, first as actor and student, later as director and teacher. Now I began to understand somewhat that attitude of condescension on the part of commercial theatre people which can be so galling to us college teachers.

I suspect that the differences I observed are more than a matter of differences in the amount of time the actor has to devote to his job; there are, too, subtler differences of attitude—not very clear-cut, always, nothing that could be called absolute or universal, but something tangible enough to be significant.

We do have something to learn from the commercial theatre. When

*This paper was read at the meeting of the Florida Association of Teachers of Speech at Rollins College, Nov. 2, 1946.

I say "we," I mean some of us, myself included, who at one time or another have been guilty of a generalized attitude of condescension toward commercial theatre not altogether warranted by the facts. We in the academic theatre are sometimes a little on the defensive when it comes to comparisons of our work with that of the professional stage. The differences, whatever they may be, between academic theatre standards and those of commercial theatre tend to be obscured to a certain extent by emotional coloring in the minds of partisans of both sides. The truth of the matter is that, for our part, we are a little liable to sour grapes—we scorn that which we cannot (or at least *suppose* we cannot) have ourselves; inwardly we suspect that perhaps we have taken to the academic stage as a second choice because we feared we could not succeed in the commercial theatre. There is very little, if any, objective justification for this kind of self-doubt. The field for achievement in the academic theatre becomes wider and richer year by year. But if one makes a choice, it must be done without secret reservations or hidden apologies, as an honest choice and a frank one. The damage comes when one resorts to rationalization and adopts a defensive attitude which produces a stream of unnecessary self-justification. I cannot explain otherwise the violent and indiscriminate antipathy which some academic theatre people display toward commercial theatre; their emotion seems explicable only on some such grounds as I suggest, since it certainly is not justified by calm consideration of facts.

To repeat, it is not my purpose to offer an apologia for either side. My concern is that good workmanship and artistic achievement be recognized wherever they may occur. Both sides have something to learn. We have all seen "professionals" make some rather awful botches because actors and directors were loath to become identified with that element of the theatrically precious and hyper-aesthetic which they (unjustifiably) suppose to be exclusively characteristic of amateur theatre; they would sometimes prefer to miss the whole point of a play rather than to admit that some scripts require a certain amount of preliminary cerebration and a certain degree of aesthetic judgment if the playwright's intention is to be realized.

On the other hand, we are quite as familiar with college players who, in their anxiety to rise above the mediocrity of commercial theatre, put philosophy ahead of audibility and are more concerned with being artistic than with learning their lines. If I were to attempt to condense into one sentence the lesson which we in the academic theatre need to learn (or at least to recall) from the professional theatre, it is the habit of putting first things first. And as a corollary to that, I would add, the habit of squaring practices with preachings. Too often we talk great plays and produce little plays—in our classrooms it's *Oedipus* and *King Lear*, while on our stages it's *Kiss and Tell*; we talk Stanislavsky, but we direct George Abbott.

I wish there were some term applicable to the amateur producing situation as devastatingly effective a motivating device as the simple

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word "unprofessional" when it is directed against an apprentice in a professional company by an experienced actor. The word covers a multitude of sins, both of omission and commission. It refers to every theatrical fault which arises out of lack of discipline, lack of preparation, and lack of humble craftsmanship.

These are precisely the faults which are most common and least excusable in non-professional theatre—indeed, they are the very class of faults which characterize "amateurish" acting. They do not arise from lack of talent or lack of money, or even, in the main, from lack of training. They are faults of discipline, of organization, and of right proportion—all of which are available as freely to the amateur as to the professional.

Too often, however, one sees the amateur director and actor utilizing their amateur status as an excuse for these same failings. Their attitude is one of privileged incompetence, so to speak—"We are only amateurs, after all, so you must not expect perfection." It is an attitude which says to the audience, "You are getting so much more from us in the way of higher artistic value that you must overlook our sloppiness with trivial details—we can't be bothered with little things." It is an attitude which says, "Accidents and mistakes are bound to happen," rather than, "Accidents and mistakes must not happen if human vigilance and discipline and planning can prevent them."

That is what I mean by "wrong proportion"—the failure to put first things first. The living theatre is a place where the unexpected and the unpredictable constantly lie in wait. It is a place where the most mundane, mechanical, inconsequential mishap—a mislaid prop, a maladjusted light, a missing nail—can in a moment destroy the finest values. The labor of many people for many weeks can be brought to naught by a stupid negligence. Only through exacting discipline, close organization, and cunning precaution can such mishaps be avoided.

In this sort of thing the commercial theatre, on the other hand, excels. The distinguishing characteristic of Broadway productions is their sure-footed competence—they are slick, neat, reliable. No pains are spared to insure against mishaps which come from mechanical failures and human negligence. Admittedly, this mechanical competence sometimes seems a little sterile or meretricious, for the commercial theatre has something to learn as well. I think we have all noticed with some gratification the increasing tendency for interchange of personnel and of ideas between commercial and academic theatre in recent years. But the theatre is a place of traditions, and the acting profession as a whole clings stubbornly to an anti-intellectual bias which is already a generation or two out of date. Professional theatre people, as a class, encounter a psychological hazard similar to that met by amateur theatre people as a class. Their rationalization tends to take the form of an exaggerated contempt for anything which treats of acting from a strongly intellectual or aesthetic viewpoint.

But we in academic theatre are as free to leave the bad as we are

to take the good. And the good that we can take from the professionals is, to repeat, their habit of putting first things first. As John Dolman, a man who is not ashamed to use the "amateur" label, puts it:

When amateur directors, generally, begin to realize that the obligation to good management and smooth performance is even greater upon them than upon professionals, as being the only possible compensation for their natural shortcomings and the only means of bringing out their best talents, then amateur dramatics will be taken seriously by those who really love the art of the theatre and are not content with good-natured inferiority.¹

1. John Dolman, Jr., *The Art of Play Production*, (New York: Harper & Brothers, revised edition, 1946), 273.

CONTINUOUS SPEECH TRAINING IN HIGH SCHOOLS

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This article presents a method for more thorough speech training in high school. The plan takes no additional classroom time from other subject matter fields but increases markedly speech practice. Speech courses including diagnoses and remedial programs plus directed practice in school and out of school situations is the recommendation for more rapid improvement in effective talk for high school boys and girls.

Following is a report of a two year experiment in speech teaching carried on in the laboratory high school at the University of Wisconsin: speech was taught as a regular one semester course, five days per week in seventh grade; during this period, in the following semester, and throughout the eighth grade, students were observed and directed in all classes other than speech, in social situations, and in public speaking experiences.

Fundamental to the plan were the following assumptions based on scientific research and observation:

I. Improvement in speech is most rapid when practice follows an understanding by each student of his individual strengths and weaknesses, as well as an understanding of the theory underlying his remedial program.

II. Constant practice speeds progress in eliminating poor speech habits.

III. Desirable speech habits develop most rapidly when motivated by individual needs in actual life situations in and out of high school.

IV. Observation and direction of practice without the responsibility for class activities is an advantage to the speech teachers.

V. Making speech function in all high school situations gains support for the speech program from administrators and other teachers.

While the seventh grade speech course was being taught the speech teacher attempted to correlate speech skills with English, art, physical education, manual training, music, mathematics, social studies, science, home economics, *i.e.*, all subjects in which seventh graders were enrolled. She set out to follow and observe each child through his school day as well as in a number of selected social and public speech situations.

In classes visited, the speech teacher acted as consultant when invited by the staff teacher or students. She was asked for advice in the courses observed: on organization of material and speech techniques for talks, reading, discussion, debate, parliamentary law, radio speaking, and dramatics; or on ways to improve voice, action, and language for speech. Suggestions and training were given in the classes visited when by so doing the work of the course was improved and

the primary purpose at hand reinforced, but in other cases training was given in the speech class or in individual conferences.

In addition to classroom activities, boys and girls were observed in out of school situations. Four social meetings in homes gave opportunity to note general attitude, adjustment, and conversational ability. Three radio programs (panel discussions on the San Francisco Conference, Better Radio Listening, and Prejudices) applied suggestions on techniques for radio speech; five public panel discussions before neighboring high schools, college audiences, and parent-teacher's groups considered the same topics that were presented in radio programs and thus demonstrated skill in public discussion; and the finals in the state debate and forensic contests gave opportunities to act as chairmen and presiding officers for public meetings.

With the foregoing evidence assembled, a semester report was typed for each child. This report contained a detailed description of the speech behavior of the student. It called attention to strong and weak habits of action, voice, language, subject matter and attitude with suggestions for improvement.

These reports were explained and discussed in meetings between individual students and the speech teacher before or after school hours. Teacher and student read the report together and every effort was made to insure clear understanding of each detail. If at any point the student was not convinced of the truth of an item it was omitted from the final summary. During the conference, undesirable characteristics were underlined and emphasized and a recommended remedial program attached. A copy of the final record was then given to the boy or girl to use for future reference and as a reminder of speech needs. Practically every pupil discussed his report with members of his family.

In addition to individual conferences with students all teachers of seventh graders met to talk over speech needs. Copies of reports given to students were distributed and teachers were encouraged to add to the record strong and weak points in speech which each had discovered. These were discussed with students in remedial conferences.

That there was much to be gained from observing the speech performance of students in a great variety of situations in and out of school was clear from the beginning. Even when the speech teacher made no comments during entire class periods, the visits to other courses provided guides to remedial programs and served as reminders of speech needs. The reports were clarifying and motivating to both teachers and students, and the latter proceeded to improve speech skills with unusual intelligence and industry. Parents, teachers, and students remarked frequently on the value of continuous observation.

The success with which the fundamentals of voice and body control and effective oral language were applied in each subject taught in seventh grade was worthy of careful study and consideration. Correlation was especially successful, and opportunities for speech practice were numerous in social studies, science, literature and art. In home economics, mathematics, music, and physical education integration

where possible caused no conflicts or inconvenience, although the amount of speaking was not so marked in these classes as it was in the four fields first mentioned.

In spite of an earnest desire by both the speech and English teacher for success in close correlation, the greatest difficulty was experienced in English Composition. A careful search for the cause seemed to point to the difficulty of teaching two skill or tool subjects together. Scientific studies in speech have shown progress in training only when both teacher and student make a conscious effort to bring about voice, action, and language changes. *Practice* in speech is not enough, *a clear understanding and analysis of definite aims is essential*. Doubtless the same is true of English Composition. Improvement comes only with careful concentration on the end in view. When teaching students effective writing the English teacher concentrates on techniques of writing and since good written language is not good oral language there are few opportunities to practice speech in seventh grade English Composition.

There was no eighth grade course in speech per se, but observation was continued with certain changes. The understanding of theory was based on what had been mastered in the seventh grade speech class. Since there could be no speech class discussion of speech techniques, written reports were more numerous.

Before the first day of school in September, the speech teacher interviewed each person under whom eighth graders were taking courses and received permission to visit all classes. The eighth grade program included general science, social studies, English, mathematics, and physical education for all, and a choice of art, manual training, and music. Each class as in seventh grade was to be conducted as it would have been if the speech teacher had not been present. The speech teacher was to make no contribution unless invited to do so by the regular staff teacher. She agreed to be in the classroom at the opening of the hour and to leave at the end of the hour.

On the first day of school, the science teacher invited the speech teacher to take time from his class hour to explain to the eighth graders what was to be required of them in speech during the semester, and how the speech program was to be carried out. The students welcomed the addition of speech to the already full schedule because on their own initiative, 32 out of the 34 students had petitioned for speech as a part of their eighth grade program.

The speech teacher announced the continuation of the training started in seventh grade. She explained that each student would receive each week a written report of speech progress and ability, based on what she observed as she followed the student in various activities. She called attention to the importance of having speech function in all classes; between classes; during lunch hour; before and after school; in social situations and in extra-curricular public speech programs. The weekly reports, she said, would be an evaluation of, and assistance with, any one or more of these activities.

Each student was then handed a mimeographed summary of what

had been attempted in speech in the seventh grade. The teacher explained that the achievements listed could serve as reminders of areas, skills, and activities which were to be observed and evaluated. These summaries were also placed in the hands of the regular classroom teachers. A copy follows:

A SUMMARY OF THE 1944-45 SEVENTH GRADE SPEECH COURSE AIMS

In seventh and eighth grade the emphasis in speech training is on self-realization. That means that you must learn to speak as well as you can with the abilities you have. What you learned in seventh grade should help you to keep high speech standards in every class as well as in situations where speech is used outside of class in eighth grade.

1. You should know how to judge boys and girls of your own age so that when you talk to them they will be friendly.

2. You should be able to use your body with at least a fair degree of effectiveness in all eighth grade speech situations. You should know your strong and weak points and continue to get rid of the weak ones.

3. You should know what impression your voice makes on others, and continue working toward a clear, expressive, easily heard tone.

4. You should be able to pronounce or find the pronunciation of the words you use.

5. You should be able to give directions effectively.

6. You should be able to use speech well when you buy and sell articles.

7. You should be able to make calls over the telephone.

8. You should be able to tell a story so that the members of your class will be interested.

9. You should be able to take some part in a class dramatization of a story or a play.

10. You should be able to call a meeting to order, elect officers, make and amend a motion, serve as chairman or member of a committee, or as any elected officer in your organization.

11. You should be able to interview someone from whom you wish information or a job.

12. You should be able to read so that the members of your class get the full meaning of what you say.

13. You should be able to give an effective speech on a topic on which you are informed.

14. You should be able to take part in and lead a single leader, panel or symposium type of discussion.

15. You should know your strong and weak points as a listener and be working to become more effective.

16. You should review the above points frequently.

A weekly descriptive anecdotal report especially adapted to each individual's needs and understanding was made. In addition each student received a quarterly report card, summarizing the weekly evaluations and recommendations. There were no numerical or letter grades or other definite rankings.

The speech teacher visited classes five days each week; gave special help on oral reports, discussions and debates held in regular classes; trained students for extra-curricular speech activities; when invited, attended eighth grade social gatherings; conferred with parents; and gave individual help to students with noticeable speech defects.

The eighth grade students were observed in eight extra-curricular activities. These were two public discussions, four radio programs, three social gatherings, and one demonstration before a college class. Try-outs, rehearsals and participation were voluntary. Twenty-nine out of

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34 students attended from one to 12 of the 14 rehearsals: 15 participated in at least one public discussion demonstration or radio program; and 30 students were present at one or more of the social gatherings.

Ten students received individual training. This consisted of special tests for optimum pitch, laryngoscopic examinations, voice recordings, practice with the microphone, special guidance for stutterers and lispers, exercises for rhythm and rate, and general guidance and adjustment.

The weekly and quarterly written reports were aimed to point out specific strengths and weaknesses in the application of speech principles in all of the foregoing activities. They were regular reminders and reports of progress. The weekly reports were written on four-by-seven-inch carbonated "grocery slips." The student retained the original and the teacher filed a copy for future reference. This meant that each of the 34 members of the class received 15 weekly written reports. In addition, each student received a mid-semester and final anecdotal evaluation instead of a report card with a grade. These reports aimed to point out specific strengths and weaknesses in the application of speech principles in definite situations. They included suggestions of methods for improvement.

Following are four weekly reports and two quarterly report cards for one boy. They represent two classroom observations, one social situation, and one public discussion:

Student Number I, October 2—Social Studies.

When you followed the discussion carefully and made contributions, you were helpful, but today there were times when you were not attentive. When Sherwyn asked your opinion on the products of Brazil you mumbled your answer and we did not understand what you said. I believe you were embarrassed because you were caught reading a book which had nothing to do with the question under consideration.

When you led the class on current events you were particularly skillful in keeping every person's interest. I was glad that you questioned Dick, because that helped him to follow the discussion, and he made a contribution which he might not have volunteered.

Student Number I, November 14—Birthday Party.

You know how to be a good host. We all felt that you were glad to have us at your party. I was particularly pleased to see you lead the conversation away from Ruth when your mother was substituting eggs for meat on her plate. I am sure she felt much more comfortable than she would have felt if you had not been "in control."

You showed poise too when we were leaving. You did not detain us unduly, but made us feel that you were glad that we had come.

Student Number I, December 5—Participant in discussion on How to listen to Radio. Before Women's Club and Junior High School in.....Wisconsin.

In general you helped to make our performance a success, but when we arrived you unintentionally put on an air of superiority. I believe it was to cover up your own nervousness. I think the junior high school students thought you were "showing off" a little because you came from a larger town. Your attitude at the beginning before the discussion might have accounted for the way they laughed at you when your chart fell down. We needed the support of the audience, and your remarks that: "No one can get lost in this town," "You have only one Junior High School," or "Hope there's some dump where we can buy a hamburger," did not help us to get it. On the other hand you had good material in the discussion. No one had more to say that was really worth while.

Student Number I, January 18—Science.

Your report in science was well planned and well presented. I was especially pleased that you included much that was not in the regular text book. I was in the last row and I heard every word. I was glad that you talked as you worked with apparatus and as you wrote on the board. You showed good speech techniques when you did not stand in front of your drawing as you spoke.

If you had had your notes on small cards with writing on one side only they would not have been so conspicuous, nor would you have had difficulty in following them. Your large sheets of paper looked messy and we were continually afraid that you would lose your place.

The following report card was sent to the parents:

Report of....., 1945-46

Subject: *Speech*

Teacher.....

First Quarter—First Semester

Of the five elements of speech: action, voice, language, thought and attitude has most difficulty with attitude and least difficulty with thought or subject matter. This is apparent in a number of ways: he does not cooperate well with other students; he speaks clearly when he is interested and cannot be understood when he is not interested; in science he uses his body communicatively but in English he often slouches and leans on the desk as he speaks; some teachers and students say he is not courteous.

He has a broad knowledge of good subject matter, and seldom speaks in social studies, science, or art without saying something worthy of the attention of both teachers and students.

Parent's signature.....

Second Quarter—First Semester.

..... has made satisfactory progress in speech. He has brought to the classroom much of the poise and courtesy which he shows in his own home. While he is sometimes careless about bodily action, articulation, enunciation and pronunciation, he now accepts suggestions satisfactorily from both students and teachers.

With this improvement in attitude has come self confidence. He is now seldom markedly ill at ease before a class and he talks with apparent naturalness.

In both the radio program and the discussion before the Catholic teachers he cooperated well. There was apparent effort to hide a feeling of inadequacy as was the case in our trip to..... It was encouraging that he volunteered for these trips after adverse criticism on his first public program.

Parent's signature.....

No effort was made to evaluate objectively impressions of teachers, students and administrators in this experiment in speech teaching. However, observation in connection with a speech class appears to make speech improvement more rapid. Individual weekly reports for students seem to have value as a student time saver and as a successful method in the formation of new speech habits. These reports especially adapted to individual students were accepted enthusiastically by students and parents.

Daily, weekly, and quarterly evaluations without doubt would be more valuable considered in the light of complete school records. While it is true that intelligence quotients, reading ability scores, interest tests, and health records were available and used to some extent in this experiment, they were not studied as early and as thoroughly with a large percentage of the class as is desirable and to be recommended.

The eighth graders were invited to write voluntary opinions of the observation program. Thirty-two out of 34 students responded. Only one thought that any part of the semester's work was unsuccessful.

From parents there were no unfavorable comments and many favorable ones. These came in chance social meetings, during arranged school conferences, by telephone, and in notes on the quarterly report cards.

At the end of the third semester each faculty member whose class was visited was asked for his reaction to the program and for suggestions for improvement. Without exception these teachers stated that the speech teacher's observation had not been disturbing. The science and social studies teachers noted specific instances of helpfulness to the subject matter taught, as well as to the students' speech.

The speech teacher was convinced that observation was an important part of speech training procedure. Observation was valuable, first because it followed a period devoted to speech when each student was given a diagnosis of his speech needs and a plan for improvement. Second, observation served as a constant reminder in reforming speech habits. Third, observation helped every student to appreciate how the principles of speech, presented in the regular class, functioned in and out of school.

Since scientific studies show that progress in all of the elements of speech comes with understanding of specific needs by students as well as teachers, an ideal program would schedule at least a second course again followed by observation and direction. At Wisconsin High School the second course is for one semester in the ninth grade with a follow-up in the tenth grade and specialized elective courses in grades eleven and twelve. From this study it appears that the ideal speech program should be continuous, *i.e.*, the study of speech principles and student needs, alternating with teacher observation in all speech activities in and out of classes.

In recommending such a program it is not difficult to predict criticism from both teachers and administrators—teachers who see only the extra hours for conferences, observation, and consultation added to an already crowded program, and administrators who see only the wrecking of orthodox routine and mounting educational costs. Adoption of the plan will demand more teachers, more secretarial help, fewer classroom hours, scheduled time for observation, and program credit for consultation. It will increase the cost of education, but the American people want the very best educational opportunities for their children. They will not hesitate to pay for education, if teachers demonstrate worthwhile returns for the expenditure.

HOW BORAH HANDLED SENATORIAL HECKLING

WALDO W. BRADEN
Louisiana State University

Many who heard and observed William E. Borah in action agreed with Walter Lippmann's evaluation that the Idahoan was "the most successful debater in the Senate."¹ Henry Pringle, noted biographer, declared that he had "few equals in debate."² Beverly Smith contended that he was "the most powerful and feared member of the Senate. Powerful because of his compelling oratory."³ Characteristic of this "compelling oratory" was his skill in handling interruptions and queries from the floor. Long schooled in senatorial tactics he rarely, if ever, lost his composure. Calmly and patiently he dealt with his interrogators with a courtesy and cooperativeness which won the admiration of his colleagues, the newspaper reporters, and the listening galleries. Seldom did he refuse to yield or to hear the comment of an interrupting colleague. In handling interruptions he quickly sensed the purpose of the questioner. If the question seemed to seek additional information, he strove under most circumstances to answer fully and satisfactorily. On the other hand, if it appeared to be argumentative or a challenge to his prestige, he was not so obliging nor cooperative. In responding he, of course, sought to maintain his logical pattern, a feat which he usually accomplished.

When he agreed with a senator to whom he had yielded, he was prompt and emphatic in his affirmation. Frequently he would return a "precisely," "yes, exactly," "the Senator is correct," "that is exactly my position," or "undoubtedly, from my point of view." When necessary he carefully qualified his replies: "My view is that the Senator is correct in his statement of facts. As to his conclusion, of course, I could not say," or "the Senator is mistaken to a certain extent and to a certain extent he is correct," or "technically I will concede that is true, but morally and in practice we would be bound . . ." In this manner he softened his rejection of a comment and thereby maintained his opponent's good will.

Just as emphatically as he expressed his approval, he sometimes declared his disagreement especially if his character or motives were challenged. Borah would quickly return, "the Senator is mistaken" followed by further elaborations of his proof. Ofttimes impromptu from his phenomenal memory he drew additional evidence to support his argument; it was not uncommon to have him accurately quote in his own defense the source that was being used against him.

Because of his careful and extensive preparation Borah knew when he arose what he wanted to say and how he wanted to say it. Seldom,

1. Walter Lippman, "Concerning Senator Borah," *Foreign Affairs*, IV (January, 1926), 214.

2. Henry F. Pringle, "The Real Senator Borah," *World Work*, LVII (December, 1928), 135.

3. Beverly Smith, "The Lone Rider of Idaho," *The American Magazine*, CXIII (March, 1923), 37.

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therefore, did his interrogators succeed in altering his preconceived plan. If a query called for information which he considered not relevant to the topic under consideration, he would delay his answer with "I am going to come to that in a moment," or "just a moment, I want to finish this subject," or "if the Senator will permit me, I would prefer to go on with my remarks along other lines," or "if the Senator will be patient, I hope to connect it with the subject . . ."

Under these circumstances he frequently assured his auditors that his reticence to give an immediate answer by no means implied that he was striving to ignore or to evade the question. During the League debate, June 25, 1919, when Senator Hitchcock became most insistent that he answer a question, Borah asked that he be permitted to continue in his "own feeble way." "If when I get through, I have left untouched any of these subjects I shall be glad to take the rest of the afternoon . . . to discuss them."⁴ In a debate on April 19, 1928, he stated:

"I have no desire to avoid interruptions. In fact, I rather invite them, because I think it the duty of the Chairman of the Committee on Foreign Relations to answer any question which may be propounded. But I would like in the first instance to submit a line of presentation, after which I will answer any questions which may be propounded."⁵

A little later in the same debate he said:

"Mr. President, I should really like to proceed and I give the assurance to the Senators that before I sit down, I will yield myself to any question which may be asked."⁶

Ordinarily he did proceed in his "own feeble way" especially when he sensed that his opposition was attempting to frustrate him, to confuse the argument, or to shift the issue. If interruptions and questions flooded in upon him he patiently met the onslaught, repeatedly referring to his thesis and purpose. Such maneuvers might bring forth a comment like one of the following: "Will the Senator permit me to finish," "Wait just a moment. I would like to dispose of the argument of the Senator from Montana first," or "I will ask the Senator to wait until I get through with my reply to his first question." On one occasion two eager senators received this answer: "Will not the Senator permit me to answer the Senator from California so that I may keep order between the different parts of the Chamber?" A little later when an answer was demanded, he explained his desire "to carry along this discussion with a degree of connectedness if possible."

Courtesy and dignity were cardinal principles in Borah's rhetorical practice. Like Webster he did not approve of mere "snarling and grumbling" nor did he like bickering, name calling, or attacks on personality.⁷ He insisted that the speaker should concentrate on issues; consequently invective had little place in the Idahoan's speaking. Nevertheless, experienced in the repartee of the court room, Borah could

4. *Cong. Rec.*, Vol. 58, Pt. 7, p. 7321.

5. *Ibid.*, Vol. 69, Pt. 6, p. 6745.

6. *Ibid.*, p. 6747.

7. For a discussion of Webster's rhetorical theory, see Glen Mills, "Daniel Webster's Principles of Rhetoric," *Sp. Mono.* IX (1942), pp. 129-130.

take care of himself when an assailant pressed him too hard. Many times in his clashes with Senator Hitchcock during the League debate he demonstrated how, in the words of William Hard, he could use "argumentative darts so delicately pointed and so precisely placed . . ."⁸ Near the end of that long controversy when nerves were tense, the Nebraska Senator bitterly accused the League opponents of not seeking information "for a legitimate purpose." Quickly Borah answered, "A legitimate purpose! Is disagreement with the President . . . and a matter of honest conviction illegitimate? When did that happen?" When Hitchcock suggested that it was "simply for partisan purposes, for the purposes of defeating the Treaty," Borah returned, "Of course that is the opinion of the Senator from Nebraska. . . ."⁹

Some of his "argumentative darts" were put to use when his opponents persistently objected to his interpretation of a speech by ex-President William H. Taft:

"Mr. President, I do not care to be interrupted to have the Senator interpret the ex-President's speech. If the Senator desires to enter upon any defense of the ex-President, he may do so in his own time, if he pleases."

When another senator attempted to renew the discussion, Borah sharply added:

"No. Mr. President, I do not desire to go into it any further at this time. I have stated what I think ex-President Taft said. I do not want to be diverted from the discussion of this matter, which I think is the real subject here. . . ."¹⁰

On September 29, 1919, Senator John Sharp Williams interrupted Borah before he had finished introducing his subject. "The Senator from Mississippi," said Borah tartly, "is indulging in his irrelevant remarks, which only disturb me in the sense that they occupy my time."¹¹ In 1928, Senator Caraway pressed Borah for an immediate answer because he did not wish to stay to hear the remainder of Borah's speech. The following interchange took place:

Mr. Borah. "I do not desire to impose upon the Senator by asking him to remain in the chamber while I speak."

Mr. Caraway. "Oh I shall do that, but sometimes a speech fails to hit the point I have in mind."

Mr. Borah. "It sometimes fails to hit the other Senator's point."

Mr. Caraway. "Yes, and evidently the question also missed, so I will wait for the speech."

Mr. Borah. "No, the Senator's question has not missed. I assure the Senator that in good faith I am going to cover this entire question. . . ."

Mr. Caraway. "I do not want to divert the Senator; I am perfectly willing that he should proceed."

Mr. Borah. "I am sure of that."¹²

8. William Hard, "Borah the Individual," *Review of Reviews*, XVII (February, 1925), 149.

9. *Cong. Rec.*, Vol. 54, Pt. 4, p. 3800.

10. *Ibid.*, Vol. 58, Pt. 2, p. 1748.

11. *Ibid.*, Vol. 58, Pt. 6, p. 6076.

12. *Ibid.*, Vol. 69, Pt. 6, p. 6746.

When the news "Borah is up" echoed through the Capitol, the senators, members of the House, newspaper reporters, and spectators hastened to hear what the Lion of Idaho had to say. Even though frequently he offered a point of view contrary to that held by many on both sides of the Chamber, he, nevertheless, was closely attended, for generally his arguments could not be shoved aside lightly. Many times his success depended upon his ability to meet the thrusts of his hecklers. Although there might be many attempts to frustrate his presentation or to shift the issue, Borah persistently held his ground until he accomplished his purpose. Angry opponents, frequent interruptions, or attempted parliamentary maneuvers had little noticeable effect on the Idaho Senator.

SOUTH AFRICAN STUDIES, II: COMPARATIVE METHODS FOR THE DETECTION OF THE SPEECH DEFECTIVE

HARRY S. WISE AND PAULINE KOPP

The end of the past war has left the South with a tremendous backlog of uncorrected logopathologies, which would have been dealt with in the normal course of educational development. In point of fact, the exigencies of the conflict cancelled most of the prior, slight progress. As a result most local and state educational units have started from "scratch" in obtaining legislative appropriations and/or authorizations to attack this morass of socio-educational problems. But, as the late President Roosevelt is said to have pointed out, appropriations of dollars alone, without plans, will not solve problems, and plans cannot be built without a foreknowledge of fundamental data.

In the field of logopedics, the most fundamental of these data is based on the questions:

1. What kind of a population is to be studied?
2. How large a population is to be analyzed?
3. What is the best method of ascertaining how many people in the population have speech pathologies?

Given this basic foreknowledge, economically planned therapeutics is possible.

The authors, on their African sojourn, met the problems implicit in the questions listed above; problems which were identical with those facing the speech clinician here. By recounting their experiences, they feel they may save the therapist, attacking the South's speech problems, time, money, and wasted effort; and, perhaps, out of their answers more efficient correction may grow.

When the writers joined the staff of the University of the Witwatersrand at Johannesburg, Africa's industrial heart, a clinic had been in action for some time. It had operated with a part-time staff and required only a limited number of patients. These were obtained by personal contact; in the main, the patients were stutterers. But, with the establishment of a full-time staff it became evident that so haphazard a method could not be used. In addition, we were plagued by an unquenchable curiosity as to the probable number of speech defectives in the Union and were under obligation to the Union Department of Education to justify the new clinic's existence.

In the main, the clinic served the school system of the Province of the Transvaal since its funds were supplied equally by the University, the Provincial, and the Union Departments of Education. Thus two of our three basic problems were solved for us:

1. (*What kind of a population is to be studied?*) We were obliged to study the children of the Transvaal primary and secondary school systems.

2. (*How large a population is to be analyzed?*) There were approximately 304,695 school children registered in the schools of the Transvaal.

Our third problem (*the best method of locating the speech defective*), required special consideration. The Transvaal covers a large area and has a wide dispersal of population. There were 1,939 schools; our time and funds were limited. This set of circumstances reduced our initial choice of methods to one of two types:

- a. the questionnaire method.
- b. the population sample method.

We used both. Neither was wholly satisfactory. As a result we set up a schedule of intermediate methods in an attempt to reach a more equitable compromise between the two extremes. Too, these acted as a check on the validity of the returns from each of the schools. The results form the basis for this study which consists of five divisions:

- a. A questionnaire was distributed to all schools in the Transvaal by the Provincial Department of Education. These schedules were so constructed that they explained in layman's terms what constituted a speech defect. A total of 30% of the returns were analyzed and "spot checked." They were found to have a high degree of accuracy within the limits of such a method, *i.e.*, the children reported were all found to have defective speech. In this way, it was estimated that 1.78% of the Transvaal's school children were speech defectives (0.92% stutters; 0.86% non-stutterers).

- b. A "typical" school was visited and the principal requested to have his teachers refer all speech cases to the speech therapist. No effort was made to explain what constituted a speech defect. When the children reported they were checked by the pathologist and the type of defect was diagnosed. By this method it was estimated that 5.65% of the children had speech disorders (1.31% stutters; 4.34% non-stutterers).

- c. Six schools were visited by the pathologist and the teachers asked to report their speech defectives as in (b) above, but, in addition the children were permitted to report themselves as deficient in speech. In this instance a total of 6.47% of the students were diagnosed to have speech defects (2.83% stutters; 3.64% non-stutterers).

- d. Ten schools were visited by the clinician and a written memorandum was given to the principal to send to his teachers explaining what the therapist wished them to look for and report. In addition, the therapist explained (in detail) to the principal what the items in the memorandum meant and then gave the principal time to brief his teachers.

A sample of the type of memoranda used is the following:

" . . . children defective in speech usually present the following problems:

1. They may stutter or stammer, *i.e.*, may hesitate or repeat or block when they try to speak.

2. They may be mute, *i.e.*, have no speech at all.
3. They may be retarded, *i.e.*, may be unable to speak in a manner up to their standard; may have baby talk.
4. They may be nasal or lack nasality.
5. They may have a cleft palate or cleft lip.
6. They may be unable to make sounds such as *l, r, s, sh, th, z*, etc., *i.e.*, they lisp.
7. They may be unable to speak with a proper rhythm or intonation.
8. They may have hoarse, husky, or weak voices.
9. They may show other peculiarities of speech, *i.e.*, their speech may be slovenly or foreign.
10. They may be unable to read, write, or spell correctly.

Please note your children carefully and send those having these or other speech defects to the Principal's office on . . ."

By this method 9.17% of the school population was found to have speech defects (1.75% stutterers; 7.42% non-stutterers).

e. A "spot check" investigation was made of a "typical" Transvaal school by the clinician and independently rechecked by two therapists. In this study a routine oral, nasal, laryngeal, speech and reading examination was made of each student in the school. As a result 16.74% of the children were found to be defective in speech (3.25% stutterers; 13.49% non-stutterers). An additional 20.46% were found to have sub-standard speech of a nature normally cleared up in the oral classes in English or speech. These did not require special clinical work but were called to the attention of the appropriate teacher.

This series of studies, when analyzed, permits a number of conclusions to be drawn. The following are pertinent:

a. Unless the population to be tested is small, or there is unlimited staff and funds, a questionnaire is the only feasible means of obtaining concurrent, large population estimates of the number of speech defectives. But it has several serious deficiencies:

- 1) It will be served to and answered by persons not conversant with speech pathologies.
- 2) Because of this, there is a large factor of human error. The surveyor must depend on the variable of semantics. To obviate this, it is incumbent on him to create a simple, precise questionnaire series, all terms of which are clearly explained. To check, each item should pass the test of a "trial by jury" before it is printed. All items not absolutely clear to a jury consisting of persons like those to whom the questionnaire will be served, must be rewritten and re-checked until the items are no longer misunderstood.
- 3) Despite the best care in framing the questionnaire, there will be a large number of schedules which will not be answered, or be incorrectly or carelessly completed. It is generally considered that a return of more than one-third of the copies distributed will give a satisfactory sampling because of the size of the popu-

lation studied. (We received returns of just under 50%.) Even the stamp of official school business will alter this factor but slightly.

- 4) No matter how well worded the schedule, it will be impossible to obtain more than general information on the specific types of speech defects.
- 5) Because of the variables listed above, the returns from a questionnaire should be considered to be the absolute minimum of potential patients in the population examined, however, training plans can be developed in terms of that minimum if it is recognized as such.

In spite of the lack of precision as a testing instrument, the questionnaire, (given careful development, adequate distribution, and efficient analysis) remains one of the most valuable means of obtaining data from large masses of people. For the speech pathologist it is a cheap and effective means of obtaining a minimum estimate of the speech defectives in his district. (On the basis of the White House Conference reports and other studies analyzed by us, it is safe to multiply, by from 5 to 10, the findings from a questionnaire survey to approximate a true picture of the case load to be expected.) Finally, the questionnaire serves the propaganda function of focusing the attention of the teaching profession on the problem of defective speech, though this is a mixed blessing because of the negative reactions engendered in many persons answering the schedule.

b. The development of the Gallup Poll and other rating devices of recent years has proved the value of "spot sampling" as a check on population trends. We found, in our study, that this method gave us our most exact estimate of the number of speech defectives among school children (10 times the questionnaire returns). Its drawback lies in the time expended per examination (with us approximately 20 minutes per student). But, carefully and conscientiously done it is possible to establish the maximum of case expectancy in a given population, by this method.

c. The intermediate techniques used serve to teach several important points. These can be demonstrated most easily by a study of the returns for each method:

1. Method #1. Questionnaire reports of speech disorders—1.78% the population.
2. Method #2. Teacher reports of speech disorders—5.65% of the population.
3. Method #3. Teacher reports of speech disorders plus student self-reporting—6.47% of the population.
4. Method #4. Teacher reports of speech disorders following a written memorandum—9.17% of the population.
5. Method #5. "Spot check" of speech disorders—16.74% of the population.

These serve to demonstrate:

1. that there is an increasingly greater degree of accuracy of returns by the methods in the order listed above.
2. that the more personalized the approach the more accurate the returns.
3. that the opportunity for the child to assist in the diagnosis increases the efficiency of returns.
4. that teacher efficiency in reporting can be greatly improved, thus lessening the load on the examining therapist, by the simple expedient of a written guide and an explanation of items which the teacher does not understand.
5. If the population is small, and time is available to the clinician, the student by student analysis in each school, used in the method of "spot sampling" is the most efficient method of preparing for organized therapy.

A breakdown of the returns listed above yields additional information:

1. Method #1—stutterers, 0.92%; non-stutterers, 0.86%.
2. Method #2—stutterers, 1.31%; non-stutterers, 4.34%.
3. Method #3—stutterers, 2.83%; non-stutterers, 3.64%.
4. Method #4—stutterers, 1.75%; non-stutterers, 7.42%.
5. Method #5—stutterers, 3.25%; non-stutterers, 13.49%.

In the analysis it should be noted:

1) that untrained teachers do not recognize more than half of the cases of that most obvious of speech disorders—stuttering—even with instruction.

2) that simple instruction greatly increases the efficiency of recognition of the non-stutterer type by the untrained teacher.

3) that the child who stutters will recognize that he has a speech deficiency approximately twice as often as the class room teacher and will seek assistance if he is given opportunity to do so. (In fact, he is almost as accurate in his self-discovery as is the trained observer, indicating that this disorder nearly always lies in the realm of consciousness of the person affected, within the age levels tested here.)

4) that the non-stutterer does not recognize or does not wish to call attention to his speech deficiency and does not seek assistance for his problem.

5) that if the "spot check" method of examinations is not practical, a combination of methods #3 and #4 would be calculated to give the examining clinician his most reliable returns.

6) that the "spot check" method permits the clinician to establish a correction factor (in this case—times 10) for the questionnaire returns as an estimate of the probable true case expectancy.

Conclusion: A series of five test methods was developed in an effort to produce an efficient and economical scheme for discovering the speech defectives in a school population. It is the opinion of the authors,

as a result of their experience, that the following is the most efficient means of preparing and planning for a program of speech correction:

1. A simple, clearly expressed questionnaire should be distributed and analyzed as part of the official business of the school system. This serves to give a preliminary indication of the distribution of the speech defectives in the areas to be served.

2. A series of "spot checks" of typical schools, as determined by the questionnaire returns, should be made to establish more exactly the probable case load and staff requirements. In addition, this permits the investigator to develop a "correction factor" for his questionnaire returns.

3. Clinical centers should be established in those areas of greatest concentration of patient load and provision made to bring patients to these centers from areas of lesser concentration.

4. If feasible, one clinician should be assigned to the task of teacher training and educational propaganda* in those areas not directly served by a clinic. (In our case, this increased our over-all efficiency in locating patients and obtaining teacher, pupil, and parental cooperation.) If such a teacher is not available, a similar function is served by a system of traveling clinics or visiting diagnostic clinics.

5. With the establishment of the necessary clinical centers an efficient and inexpensive coverage of the school population may be maintained by:

- a) a personal examination of all new pupils entering the school system.
- b) a system of memoranda and education (outlined in Method #4 above) combined with student self-reporting of speech defects (as outlined in Method #3 above).

(With the possible exception of stutterers, we found that this method will discover a majority of the children needing clinical therapy in speech; it may miss some minor and early cases.)

The scheme outlined above is a tested and efficient plan for instituting a program of speech rehabilitation in a school system. It will prove of value in the planning and development of a state, county, or city program. We do not, however, advise its use in a single school or in a small system. Here there is no substitute for personal case study and analysis.

*Kopp, P. and Schmelter, Marguerite, "Planned Speech for the Child in a Democracy," *Southern Speech Journal*, Vol. XI, No. 2.

A NEW PLAY PROGRAM

W. FREDRIC PLETTE
Northwestern State College

On the evening of December 27, 1945, I was walking through the crowded corridors of the Deshler-Wallick Hotel at Columbus, Ohio, when I met a former associate with whom I had worked while I was attending Columbia University. He had news to tell me, news in which he was sure I would be interested, news in which I was greatly interested.

It was through this chance meeting at Columbus that I later made the valuable acquaintance of George Blair, then Acting Head of the Drama Department, and the University Theatre Director at the University of Georgia. Mr. Blair is now Director of Dramatics at the University of Chicago, and Executive Secretary of The American Educational Theatre Association, Manuscript Play Project, of which more later.

On that afternoon the New Plays and Production section of the AETA, under the chairmanship of George Savage, had met and discussed The New Play; in the Community Theatre, in the Service, in the High School, on Broadway, in print, and in contest work.

At the conclusion of the discussion period George Blair had offered practical proposals on ways of getting new plays around to producing groups for their consideration, and eventual production. The "Blair Plan" was adopted and a new national organization was formed. This new organization, on which so many were pinning their hopes was christened. The Manuscript Play Project of The American Educational Theatre Association.

For many years the non-professional theatre has been developing throughout these United States, and has in many communities replaced the once popular touring or road companies which were so numerous in America. Hard times had fallen upon the touring companies and they had gradually disappeared from the local scene, till now they play only in the larger cities, and in a few larger towns throughout the nation. This absence of dramatic activities brought about the birth and growth to its present flourishing state of the Community Theatre, and in the end served to foster the addition of courses in speech or drama to the college curriculum. With this addition a reality, colleges started producing plays and attempting in many cases to make these plays as nearly professional as possible.

To reach the above mentioned ultimate end many directors chose and produced only plays which had had some success on Broadway, ignoring the one aspect of the theatre without which it could in no way exist, that of fostering the work of the new playwright and helping him along in his endeavors, so that he too might write plays which professional producers might feel worthy of their consideration and gamble. Thus as the new play was ignored, or nearly so at any rate, the number of successful playwrights diminished until there are now

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but a mere handful, compared to the numbers there were in the Golden Age of the American Theatre.

College and Little Theatre productions in most cases were mere stew-pots where the former successes of the New York theatre were imitated; imitated largely in as near a fashion to the original production as possible. Publishers fostered this imitation by printing in their "acting editions" the stage directions of the original production.

Numerous small publishing houses started their play publishing business and issued plays of such poor quality that good thinking directors would never consider their production. You may say here, was not the ignored playwright mentioned above thus being served? To an extent he was, but to what extent, must be the way the question is answered. Many of these play publishing concerns issue the most obvious clap-trap, stuff fit for no one's usage, but at a low enough royalty rate that it may be done by producing groups at a very reasonable cost. Some of these publishers go so far as to offer posters with the purchase of production rights to their plays, a very attractive offer to people who of necessity work on a low budget. There is still another group of publishers whose royalty fees are equal to those of publishers who present the better New York plays in print, but whose material is far inferior. Does this business serve the playwright? I do not think it does. It may add a few coins to his pocket, but does it help him in any way toward the writing of better shows, shows of worth and merit? It does not. Once his play is in the hands of the publisher he loses control over its production, and while he may be in Terre Haute, Indiana, the play may be produced in Walla Walla, Washington. Does he make an effort to find out how the show was done? He does not. As far as he is concerned, it's over, it's done, it's finished.

There were, of course, a handful of enterprising and forward looking individuals located in schools throughout the nation who realized that this was not the best path to trod, and as a result started a movement to foster the work of the new playwright. The 47 workshop, The Carolina Playmakers, The Tryout Theatre, and The Columbia Theatre Associates to name but a few have constantly and consistently looked forward toward lending a helping hand to the new writer and seeing that his work was produced in a quality fashion.

Not only has this experimentation with the new play helped along the new writer of the theatre but in many cases it has been a great aid to the college student who must in the end direct a play somewhere at some time, and has helped him to think along new lines and with new ideas. It has given him a small piece of originality if nothing else.

Colleges yearly turn out potential High School directors and technicians with not one spark of originality, and it is their job to carry on the theatre in some small out of the way place with the best that the publishers can offer. The results have been noted above.

What should be the aim of the Educational Theatre? Perhaps if we could answer properly that question we could know the answers to many other things as well. In my opinion the aim should be to serve the student in the best fashion possible. Is not one of the main aims

of education to teach a student to think? Will not working from an untried manuscript play teach to the budding director some small bit about direction, which had he worked only with completely businesssed shows he would never know? I think it will.

Much has been said, and much written about the new play and the new playwright but little of value has been done. Yearly there are a few more non-professional theatres who consider and occasionally produce untried or new shows. The number is, however, small, but as time goes on it does increase.

With all that in mind the New Plays committee of the AETA met and discussed and formed the Manuscript Play project. This project is as I write this nearly a year old and something should be written of its first year of life.

How does it function is the first thing which must be discussed. Playwrights send copies of their plays to the Executive Secretary who sends the play around to the member theatres to read. The member theatres vote on the play after reading it and return their vote to the Executive Secretary. If the vote is favorable the Executive Secretary secures permission from the author to have the play mimeographed for distribution to the member groups. Each group receives one copy of the play. The playwright agrees to accept a flat ten dollar royalty fee per performance for full length plays, and a two dollar and fifty cent fee for short plays. The entire royalty fee reverts to the playwright. In case the play is sold or optioned the playwright agrees to permit any member theatre in rehearsal to complete its production, and the project agrees to destroy any remaining copies of the play in its possession. The playwright has full rights to the show.

Membership in the project is based on a yearly ten dollar fee which covers a part of the operating cost. Membership entitles the member theatre to a free copy of each play distributed during the year of membership, low royalty fees as noted above, and the right to purchase production copies at one dollar each for full length shows, and twenty-five cents each for short shows.

To date *Set It In Troy*, *Storm*, *If I Can Have The Summer* and *Verily I Do*, all full length plays, and *When In Japan*, and *Hello 12 Bucks*, two short plays, have been approved.

If I Can Have The Summer has been presented by the Tryout Theatre, Seattle, Washington. *Set It In Troy* has thus far been presented by The University of Chicago Players Guild, Junior Dramatics Club, Northwestern State College of Louisiana, and Little Theatre, Texas State College for Women. Further productions of *Troy* are planned by Alabama State College for Women, and Brooklyn College. Ithaca College, Ithaca, New York, is considering production of *When In Japan* and *Hello 12 Bucks*. Thus you see that productions of approved shows are happening.

The following are member theatres, and member organizations:
Garfield King, Vancouver, British Columbia, Canada.
Alabama College Theatre, State College for Women, Montevallo, Alabama.

Johns Hopkins University Theatre, Baltimore, Maryland.
 Junior Dramatics Club, Northwestern State College of Louisiana, Natchitoches, Louisiana.
 Drama Department, St. Olaf College, Northfield, Minn.
 Tryout Theatre, Seattle, Washington.
 University of Georgia Theatre, Athens, Georgia.
 Temple University Players, Philadelphia, Pennsylvania.
 Brooklyn College Theatre, Brooklyn, New York.
 Washburn Municipal University Players, Topeka, Kansas.
 McMurry College Theatre, Abilene, Texas.
 Ithaca College Theatre, Ithaca, New York.
 Eldridge Entertainment House, Franklin, Ohio.
 Mary Washington College Theatre, Fredericksburg, Virginia.
 Lincoln Memorial University Theatre, Harrogate, Tennessee.
 Catholic University Theatre, Washington, D. C.
 Allegheney College Theatre, Meadville, Pennsylvania.
 Carnegie Tech Drama Department, Pittsburg, Pennsylvania.
 UCLA Campus Theatre, Los Angeles, California.
 Occidental College Theatre, Los Angeles, California.
 Seattle Repertory Playhouse, Seattle, Washington.
 National Thespian Society, Cincinnati, Ohio.
 University of Delaware E 52 Players, Newark, Delaware.
 Texas State College for Women Little Theatre, Denton, Texas.
 University of Chicago Players Guild, Chicago, Illinois.
 University of Utah Theatre, Salt Lake City, Utah.
 University of Wisconsin Theatre, Madison, Wisconsin.

We who have been associated with the Project during its first year are sure that it is a step in the right direction. It seems to be the most practical method of getting good plays in manuscript form into the hands of non-professional theatres who believe in producing good things. It is the wish of members of the project to encourage playwrights to offer quality plays and producing groups to invest ten dollars in membership.

You who read this must surely be interested in the theatre. If such is the case, and you are interested in quality production of new plays, may we ask your active support of the project. If you are a College, High School or Little Theatre Director, please consider the possibilities of membership seriously.

Miss Clio Allen, Director of Speech Activities, Natchitoches High School, visited a rehearsal during our recent production of *Set It In Troy*. She remarked that it was an excellent play and that she wished she could find as good a play as that for High School production. Maybe as a High School Director you are in the same boat. A review of *Set It In Troy* appears in the Play Review section of this issue.

Address all inquiries to: George Blair, Executive Secretary, AETA Manuscript Play Project, Faculty Exchange Box 42, The University of Chicago, Chicago 37, Illinois.

THE SEVENTEENTH ANNUAL CONVENTION

HAZEL ABBOTT

These are uncertain and unpredictable days. We make our affirmations shrouded by an "if," our negations weakened by "unless." We do not know when we may go nor how; we may have light today and darkness tomorrow. At one moment we may speak across boundless space, at the next we may be deprived of the mechanical means of "word transportation"—so dependent is one phase of our living upon another. Be that as it may, we who live never cease to plan for the future, while keeping an eye upon this mystifying and abnormal present. After a year or more of postwar experimenting and working with large numbers of students, we feel the need of interchanging ideas, of building new concepts, of refreshing our minds—and that is why we *want* to meet and we *plan* to meet at *Hotel Heidelberg, Baton Rouge, La.*, during the second week in April for the Annual Convention, Tournament and Congress of Human Relations.

The Tournament and Congress will be held April 8, 9, 10, 11 and 12.

The Convention will be held April 10, 11 and 12.

Since Mr. Charles McGlon and Mrs. Bertha S. Hunt are in charge of the Tournament and Congress they will present the opportunities which those two events afford. But the officers of the association, the executive council and the program sponsors, want you to know that a convention program is in the making. Since that program is still flexible, ideas from you will be greatly appreciated. We are directing our efforts toward a program which will provide material for all levels of teaching as well as directing and producing. We want you to return to your work with an idea, a plan and at least a capsule of energy. There will be some familiar faces on the program and some not so familiar. There will be thought provoking discussions upon old themes; lively talks upon new methods of training peacetime citizens in the speech and theatre arts; there will be entertainment.

"If," "unless" something prevents, Miss Magdalene E. Kramer, president-elect of the Speech Association of America will be present for the opening address; a representative from the University of North Carolina will speak upon some phase of creative writing; Duke University is sending someone to tell us about psychodrama; one of the large universities will provide a leader in public discussion; another in radio. Members of our own association are already planning their meetings. Nearly every state represented in the Southern Association offers to have some part in this program—and we are all planning to be there!

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PRELIMINARY SCHEDULE OF MEETINGS SOUTHERN SPEECH ASSOCIATION

April 10, 11, 12, 1946

BATON ROUGE LOUISIANA

HOTEL HEIDELBERG

All sessions are general sessions

THURSDAY, APRIL 10

- 8:00 a.m. Registration
- 10:00 Business Meeting—Reports from various states
- 10:30 Address of Welcome
- 10:40 Address by the President
- 11:00 Opening Address of the Convention—Magdalene E. Kramer
- 12:00 Business luncheon
- 1:30 p.m. Public Speaking and Discussion
- Address—A speaker from one of the other Associations
- 2:00 Open Forum Discussion—Chairman, H. P. Constans
- 3:00 Speech Science and Speech Correlation—Chairman, Giles W. Gray
- 5:00 Reading Hour—Sara Lowrey
- 8:30 p.m. Presentation of a play—Direction, Claude L. Shaver

FRIDAY, APRIL 11

- 9:30 a.m. The Theatre Arts—Dramatic Education Chairman, To be selected
- Address—Creative Writing
- Discussion—The Materials from Broadway
- The Improvised Play; Psychodrama
- The Adapted Play
- 10:30 Production Methods—Techniques of the Theatre
- Scenery
- Organization
- Costumes and Makeup
- Discussion and Demonstration
- 12:00 Association Luncheon—Speaker, John Wray Young
- 2:00 p.m. Interpretation—Chairman, Louise Sawyer
- Opening address
- Discussion—Interpretation through Choric Reading with movement
- 3:30 Speech Education—Chairman, T. Earle Johnson
- 5:00 Reading Hour
- 7:00 p.m. Association Banquet

SATURDAY, APRIL 12

- 9:00 a.m. Radio and Television—Communication Through Space
- Demonstrations
- 10:30 Business Meeting
- 11:00 Looking Forward—A Discussion

THE SOUTHERN SPEECH ASSOCIATION TOURNAMENT AND CONGRESS

CHARLES A. McGLON

TIME AND PLACE

The All-South Speech Tournament and Congress for 1947 will be held in conjunction with the convention of the Southern Speech Association in Baton Rouge, Louisiana, on April 8, 9, 10, 11, and 12. The Department of Speech of Louisiana State University will be host to the Tournament, Congress, and Convention. The Tournament is scheduled for April 8, 9, and 10, while the Congress will meet on April 11 and 12. The Congress will run concurrently with the convention, but will occasion no serious conflict, its management being in the care of students and one faculty advisor, Mrs. Bertha S. Hunt, of Asheville, North Carolina. There will be divisions in all contests for junior college, senior college, and high school students.

TOPICS FOR DISCUSSION

The proposition for high school debate is: *Resolved, That the Federal Government should provide a system of complete medical care available to all citizens at public cost.* The proposition for college debate is: *Resolved, That labor should be given a direct share in the management of industry.* The topic for extemporaneous speaking will be *The national and the international scene.*

REGULATIONS FOR DEBATE

There will be three divisions in debate: (1) Men's debate—open to undergraduate men in senior colleges or universities; (2) Women's debate—open to undergraduate women in senior colleges or universities; (3) Junior division—open to junior colleges and/or senior colleges using freshmen or sophomores only; and (4) High school students. Teams in the junior college division will be composed entirely of men, entirely of women, or of both men and women. There will be six rounds of debate for all teams. The style of debate will be conventional, using 10-minute constructive speeches and 5-minute rebuttals for all speakers. Winners will be determined at the conclusion of the six rounds upon the basis of debates won and lost. No attempt will be made to break ties except for the purpose of awarding trophies. A ranking system will be used for this purpose. Time will be allowed following each debate for constructive criticism by the judges, but the decisions will not be announced until the banquet which will be held in the evening following the conclusion of the six rounds of debate.

REGULATIONS FOR ORATORY, EXTEMPORANEOUS SPEAKING, AND AFTER-DINNER SPEAKING

No major changes have been made in the traditional regulations for oratory, extemporaneous speaking, or after-dinner speaking. There will be separate contests for both college men, college women, and high school students. The orator's subject will be of his own choosing, strictly original, and must not have been used in any other contest previous to the present school year. The length will be no less than eight minutes nor more than ten minutes. In extemporaneous speaking, contestants will draw their specific topics one hour before speaking time, and the time limit will be no less than five minutes nor more than seven minutes. In after-dinner speaking the occasion will suggest the topic, and the speech will not exceed five minutes. The college men will speak at a luncheon held on the first day of the tournament; the college women and high school students will speak at a luncheon held on the second day of the tournament.

DIRECTORS-STUDENT CONFERENCE

A directors-student conference will be included on the program immediately following the last round of debate for the purpose of discussing methods of improving the tournament of the Southern Speech Association. The matter of experimentation with new forms and the including of new contests in future tournaments will be discussed. All students and forensic directors will be encouraged to explain any ideas they may care to have the group consider.

THE FORENSIC BANQUET

All faculty members of the Southern Speech Association, whether directors of forensics or not, will be welcome at the forensic banquet which will be held on the last night of the tournament (Wednesday). All Southern Speech Association members in attendance at the convention are therefore urged to plan to obtain tickets for the Wednesday evening affair. This banquet will be the only opportunity for the faculty and students to meet together as a part of the program of the Southern Speech Association. Miss Hazel Abbott, president of the Association, will deliver the address of the evening; the finals in the after-dinner speaking will be held; and all awards will be presented at that time. The final banquet will be the real "high-spot" of the tournament.

STUDENT CONGRESS OF HUMAN RELATIONS

The Student Congress of Human Relations will be conducted upon the same plan as used heretofore. The State Capitol Building in Baton Rouge will be available for both the Senate and the House of Representatives. College students will compose the Senate, and high school

students will make up the House. The Congress will be entirely under student management with the exception of one faculty advisor, Mrs. Bertha S. Hunt, a regional director of The National Forensic League. It will be advisable for all coaches planning to send students to the Congress to let it be known by March 15th, so that satisfactory arrangements can be made. Any member-school may enter as many students in the Congress as it desires.

ON TO BATON ROUGE

Hotel accommodations in Baton Rouge are as difficult this year as they have been in all other places for the past several years. The Heidelberg Hotel will be headquarters, and the hotel management has assured the local committee that satisfactory accommodations will be available. Complete regulations for the Tournament and the Congress will be sent out shortly after January 1 in mimeographed form. Plan now to attend the Tournament, the Congress, and the Convention in Baton Rouge, April 8-12, 1947. First, be sure to pay your membership fee to the Executive Secretary. Requests for entry blanks and any other information regarding the meetings should be directed to Mr. Charles A. McGlon, Associate Professor of Speech, Southern Baptist Theological Seminary, Louisville 6, Kentucky. As Director of the Tournament, Mr. McGlon will appreciate having from the present members a list of names of other leaders of speech who should receive a notice of the meeting in Baton Rouge.

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BOOK REVIEWS

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TELEVISION SHOW BUSINESS, by Judy Dupuy, Schenectady, N. Y.: General Electric, 1945. 246 pp. \$2.50.

Television Show Business by Judy Dupuy is a 246 page book written for those professionally interested in the subject, but of interest to the laity as well. It is well-written, with clarity, coherence and a great deal of grace, by a woman who has had considerable experience as writer, engineer, broadcaster, and producer of beauty and fashion shows for this new and fascinating medium of television. Besides her experience at WNEW and WBNX, Miss Dupuy's position as radio editor of PM qualifies her to be the Voice of Experience in the subject she is dealing with. She has studied television from the ground up.

She has put into this book the answers to multitudes of questions that people want to know about television. She characterizes the industry rather poetically, in the comment that "television with its modern magic of bringing world events into the home and broadening man's horizon, has become a symbol of the better world promised after the war." But her summary of the whole problem and its ramifying problems are very down-to-earth.

That television is not simply radio but a combination of radio, movies, and the theater is a theme she stresses throughout the volume. Certain rather surprising facts developed during the five years of experience with the 950 shows put on at the station where Miss Dupuy worked. One was that the dance, which offhand one would consider ideal for television, is not. Games are hard to televise. In sports, fencing is ideal, but pingpong is difficult. Variety programs must be themed or centered around one idea to give them continuity. Vaudeville acts are not easy to televise, odd as it may seem to the uninitiated, and special preparation must go into any such program before it is ready for the television presentation.

Personalities are always good for television, Miss Dupuy relates, for people always want to see those limelit figures who intrigue them. But even celebrities need television practice, she thinks, because awkward gestures and uneasiness can spoil the effect of their contact with the television public.

The second part of the book is given over to mechanical details of production. Called "Backstage With the Engineer and the Producer," it has more appeal for those who will actually be concerned with presenting future programs in television as a phase of modern living. Such matters as color, sound effects, script writing, directing, costuming, techniques of acting, and a glossary of television terms make up this section of the book.

Miss Dupuy has done cleverly a job that needed very much to be done. The book is full of sound, practical advice, and has in addition the asset of having been written with rather unusual charm.

BERNICE BROWN MCCULLAR
Georgia State College for Women

SPEECH FOR THE CLASSROOM TEACHER, revised edition, by Dorothy I. Mulgrave, New York: Prentice-Hall, Inc., 1946, 423 pp.

As the name indicates, this book, designed as a text in a basic speech course for teachers in training and as a reference book for teachers in service, is an answer to the classroom teacher's demand for aid in the solution of speech problems.

It includes discussions, exercises, and practice material for the phases of speech which the regular teacher may be called upon to teach. As every teacher is in reality a speech teacher, the book emphasizes the three-fold need: (1) development of the teacher's own speech as an example to be emulated by students, as well as a factor in improving her own health and efficiency; (2) ability to recognize speech deficiencies in students, giving aid to the minor difficulties and referring more complex cases to specialists; (3) development of a sympathetic and encouraging attitude toward speech defectives, and of a "speech consciousness" in the students that will raise the standards.

The book, divided into five parts, includes general discussion of the teacher's speech problem with simple voice and speech check lists, a brief explanation of the speech mechanism emphasizing the speech function of the various elements, with exercises for training the voice and articulation. In the section on the scientific study of language, an interesting study of the development of language introduces a concise study of phonetics. Speech pathology is treated in some detail and in terms easily understood by the non-specialist. The various types of speech disorders, functional, organic, and emotional, are described, theories of the causes explained, and suggestions for corrective procedures presented.

The final division of the book briefly introduces the speech arts—oral interpretation with illustrative selections adapted to classroom use, dramatics, public speaking, group discussion, and the newer field of radio. Practical suggestions for the use of the radio in school as an educational factor through listening and through student production are made with information on organizing a school radio unit, equipment, and program preparation and presentation.

Because the book covers such a broad field, it cannot treat the various phases intensively but should serve effectively as a handbook on speech problems for all teachers.

DOROTHY WILBUR NOAH
Georgia State College for Women

RADIO DRAMA IN ACTION: Twenty-Five Plays of a Changing World, edited by Erik Barnouw, New York: Rinehart & Co., 1945, 397 pp.

The keynote of this volume is "changing." The plays included, short and adaptable for radio production, are dramatic and interesting, though some of them deal with problems that have already changed in focus or in intensity. For example, Pearl Buck's *Will the Earth Hold?* is a moving little drama of the giving up of their homes by Chinese, who then turn to laboring to build an air landing base for Americans. *Open Letter on Race Hatred*, by W. N. Robson, and *Mister Ledford and the TVA* and similar dramas are focused upon scenes and events which have changed somewhat since the plays were written. But basically the problems are the same, and the value of the book is not only in its reading but in its illustrating, for those interested in putting on radio dramas,

just what type of story can be presented and how it can be done. The volume is especially valuable to teachers of radio writing. A diligent study of these scripts would be invaluable in aiding teachers and students to work out scripts of their own, based upon problems faced by their own communities or states.

While some of the dialogue is naturally pointed up for intense dramatic value, as it must be in a medium in which everything has to be conveyed by the voice, there is much really beautiful writing in this volume, touched with poignant, wistful, and genuine charm, and full of intense concern that all our talents shall be used to clarify and solve the ancient problems that confuse mankind.

Not the least valuable thing in the book is the matter of sound effects and how they are worked in. Interesting also are the biographical brevities of those who have written these scripts and have had a hand in the shaping of the ancient art of drama for the new techniques of radio.

BERNICE BROWN McCULLAR
Georgia State College for Women

PLAY REVIEWS

ROBERT B. CAPEL

APPLE OF HIS EYE, Kenyon Nicholson and Charles Robinson. The Dramatic Publishing Company, copyright 1946. Royalty on application. Comedy in two acts. 5 men, 5 women. 1 interior. High Schools*, Colleges***.

Apple of His Eye was first presented at the Biltmore Theatre, New York, February 5, 1946.

Listed as a comedy, which it surely is, *Apple of His Eye*, has aspects of the problem play. May and December is an old theme but here it receives a new treatment, as Sam Stover, aged "slightly past 50," and a widower sets out to win the heart and hand of his hired girl, Lily, aged 19. The neighbors, his family, and his other hired help, gossip and stick their noses into this matter which is no affair of theirs and nearly succeed in driving the romance onto the rocks. The last scene of the show however brings the two together.

The casting of Lily whose emotional potentialities are so far unawakened will not be easy. The girl must be pretty and have an obvious appeal. The role of Sam Stover may also be difficult to fill.

Sound effects required are a farm bell, a doorbell, and an old fashioned hand rung telephone bell.

The one set is not difficult, and there are no lighting problems.

W. FREDRIC PLETTE

TROUBLE SHOOTER, Warren M. Lee. Row-Peterson, copyright 1946. Royalty \$1 to \$25. Comedy in three acts. 4 men, 5 women. 1 interior. High Schools**, Colleges (Not recommended).

Strictly in the High School vein *Trouble Shooter* goes on and on out of one climax into another with many amusing complications. The lines are sometimes quite witty, and the situations are alternately plain funny and hilarious.

Casting for *Trouble Shooter* will be easy. One person (male) plays two parts. The second character he plays appears briefly after his last exit at the end of Act III. No costume change here is necessary. The setting is a living room with a varied assortment of unmatched furniture, and lighting is the usual type. No particular changes are required.

Sound effects needed are a police siren, telephone bell, and a voice simulating a radio broadcast which must come from the on stage radio. One pane in the French windows should be practical. It is broken during the course of the show. With some slight changes to the lines this last mentioned business could be cut. One fairly old but decent looking living room chair must be used. I say old as a fishbowl must be emptied over one of the characters heads as he is seated in the chair.

W. FREDRIC PLETTE

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UNCERTAIN WINGS, Robert Hill and Floyd Crutchfield. Samuel French, copyright 1946. Royalty \$25. Comedy in three acts. 5 men. 6 women. 1 interior. High Schools***, Colleges*.

Uncertain Wings is a clean cut high school comedy peopled with but one exception with all high school characters. The one exception is Pop who owns "Pop's Malt Shoppe" in which the action of the play occurs.

Margaret Foster has written a play which has been accepted for entrance in the State High School Drama Tournament. The basketball team has selected Margaret to act as their sponsor for the coming road trip. Margaret turns down the team sponsorship in order to enter her play in the contest. Her play wins. The team returns from the trip, and the girl who has accompanied them as sponsor tells Margaret that everywhere the team went people were disappointed because Margaret was not with them. Margaret had put Central Valley on the map.

Production possibilities with *Uncertain Wings* are good. While the cast is small there is the opportunity for the clever director to people the Malt Shoppe with students meeting for dates, having sodas on their own, playing and dancing and possibly singing in accompaniment to the Juke Box, and passing the large back window. There are many ways to get a large cast in the show.

The setting should not be hard. A counter with its necessary glasses etc. is required, and a number of stools are desirable. Lighting presents no special problem, and casting should go nicely.

In the last act some fireworks appear to be fired off stags and there should be some off stage lighting and sound effects to accompany this display.

W. FREDRIC PLETTE

DECISION, Edward Chodorov. Samuel French, copyright 1943-1946. Royalty \$25.

Melodrama in three acts. 12 men, 5 women. 1 interior. Colleges**. Not recommended for High Schools.

Decision was first presented at the Belasco Theatre, New York, Feb. 2, 1944.

Decision is an interestingly gripping story of a soldier who returns to a typical small American town, which has fallen under the vicious domination of a reactionary senator. The boys father, a school principal, is crusading against the reaction and race prejudice line which the senator and his newspaper are putting out. Dirty work prevails however and the father is forced into a nasty mess in a smear campaign, and is arrested. He is held in protective custody but the next morning is found hanged in the room. To most people it will look as though he had committed suicide to escape judgment, but to those who know it will be murder.

The language and plot of this show are such that it makes it definitely not a High School play.

Casting *Decision* would be a more difficult task than for many other college shows. Some parts are extremely difficult and two negroes, one male and one female are required; the latter is quite important to plot.

Setting is that of a room in the home of the principal and there are no special scenic or lighting problems.

W. FREDRIC PLETTE

SLICE IT THIN, Al Moritz and Ed Heghinian. Samuel French, copyright 1943-1944-1946. Royalty \$25. Comedy in three acts. 5 men, 5 women. 1 interior. High Schools***, Colleges***.

Slice It Thin was first produced by the Blackfriars' Guild, Blackfriars' Theatre, New York, May 6, 1945.

Slice It Thin teaches no deep lesson of capital and labor, or international peace, or any like theme. It is a laugh provoking comedy filled with nonsensical lines which should give merriment to any audience, High School or College. There are plenty of laughs in this show.

Casting will not be hard. Most schools will find the right people with a minimum of trouble. Set is a simple living room with the exception of the grand piano therein. There are no lighting problems. A practical gun, and a telephone bell are needed.

W. FREDRIC PLETTE

STRICTLY FORMAL, William Davidson. The Dramatic Publishing Company, copyright 1946. Royalty \$10 to \$25. Comedy in three acts. 10 women, 6 men. 1 interior. High Schools***, Colleges (Not recommended).

Strictly Formal was first produced by the Senior Class of Summit School, St. Paul, Minnesota, Dec. 8, 1945.

I liked *Strictly Formal* as a High School show. It is a gay, humorous, care-free comedy, about High School students and their problems. I believe it will be fun to do and to watch. I make one reservation however. If you have played *Junior Miss* recently, stay away from *Strictly Formal*. They are too closely akin in basic idea. The same tricks are used in both shows. In *Junior Miss* the characters attempted to solve adult problems by movie solutions. In *Strictly Formal* the problems they try to solve are those of High School students.

Casting in all parts would be quite easy. The set is a simple living room. Stairs are suggested and will help the action of the show but may be dispensed with.

There are two difficult properties. One is a Mellophone or similar bass horn. Another is a practical electric razor.

W. FREDRIC PLETTE

SET IT IN TROY, Ronald Mitchell. A Manuscript Play Project play*, Comedy in three acts. Royalty \$10 to member theatres, available to December 31, 1947. 2 children, 4 men, 6 women, 1 narrator. 1 interior. High School***, College****.

This review is based upon the actual production of the play which was directed by the reviewer. It proved to be one of the most interesting he has ever attempted and stimulating to both director and cast. It is not a play to be attempted by the inexperienced director, because stage directions and set plan are almost completely lacking; it is an interesting problem in design for the experienced director and the quality of writing justifies the labor expended.

The play takes place in Troy at the time of the Trojan War. This calls for costumes of the period, though the author suggests it may not be necessary. He agrees, however, that better results are obtained with costumes. Probably Grecian costumes of the period are more satisfactory than accurate costuming, and no doubt they will be easier to obtain.

Properties are not difficult, but must be kept in keeping with the period; they are easily adapted from modern articles. Sound effects consist of crowd noises of several types. Lighting may be as simple or complex as the stage makes necessary or possible. Effective lighting and staging will add much to the success of the play.

The play takes place over a period of about ten years. Two children grow up to be young people of about twenty. It is the story of the lives of ordinary people during war time; it is set in Troy though it could just as easily have been written around any war period. Copies of this play for reading purposes can be bought for one dollar by non-member theatres. It is a play you will want to read and deserves many productions.

ROBERT B. CAPEL

NEWS AND NOTES

LOUISE A. SAWYER

Mr. Thomas A. Rousse, chairman of the speech department at the University of Texas, returned last fall from active duty with the armed forces. Last spring he received the Legion of Merit. Major Rousse was responsible for the compilation, publication and distribution of sixty-nine comprehensive types of instructor handbooks and student workbooks.

"Major Rousse contributed to the achievement of ground training standardization in pilot schools and his exemplary service reflects great credit upon himself and the Army Air Forces."

Mrs. Joe Brown Love is teaching speech at Scarrit College in Nashville, Tennessee.

Charles A. McGlon, associate professor of speech at Southern Baptist Theological Seminary, Louisville, Kentucky, has completed the resident requirements for the Ph.D. degree at Columbia University and is now working on his dissertation, "Speech Education in Baptist Theological Seminaries."

New staff members of the University of Texas speech department are Mrs. Marjorie Parker, Mrs. Maurine Ames, Miss Norma Bunton, Miss Charlotte Dromer, Miss Jeanne Ewing, Miss Margaret Crabtree, Mr. Bill Nail, Mr. Edgar Shelton and Mr. R. L. Schroeter.

Miss Connie McAdams, former assistant speech professor at Vanderbilt University, is studying at Columbia University.

Leighton Ballew, after three years' service in the army, has returned as head of the drama department at the University of Georgia.

New staff members in the speech department at the University of Alabama are: Richard Lipscomb, director of dramatics; J. T. Daniels, debate coach; Annabelle Dunham, assistant debate coach; Ruth Coffman, director of speech clinic; Iredelle Brooks, acting instructor; Paula Gregory and Allen Bales, graduate assistants.

Joseph Wright is a new member of the Vanderbilt University speech staff.

Paul Baker, discharged major from Special Services has returned to Baylor University and is developing the Baylor Theatre and the Waco Community Theatre.

W. Fredric Plette, formerly professor of speech and dramatic arts, McMurry College, Abilene, Texas, has joined the staff of the language department at Northwestern State College, Natchitoches, Louisiana. In addition to regular speech classes Mr. Plette will assist Robert Capel in play direction and technical theatre production.

Dr. Monroe Lippman has a year's leave of absence from Tulane University and is director of Le Petit Theatre du Vieux Carre, New Orleans.

Howard W. Townsend, N. Edd Miller, and Grover Fuchs have been promoted to the rank of assistant professor at the University of Texas.

Professor Roy E. Tew is the newly elected president of the Florida Speech Association.

Jesse J. Villarreal, director of speech correction, University of Texas, is on leave of absence for study at Northwestern University. During his absence Grover Fuchs is in charge of the correction work.

New members of Southern Methodist University Speech Department at Dallas, Texas, include: Harold Weiss, formerly of Mary Washington College of the University of Virginia, acting chairman of the department, Mrs. Otway Thomas Schell, and T. H. Marsh, B.D., who is teaching classes in the School of Theology as well as the speech department. New instructors in the department include Mrs. Dorothy D. Brewton, S. M. U., Margaret Nance, University of Texas, and Brice Howard, University of Washington.

At a Southern invitational debate tournament held at Agnes Scott College, Atlanta, the University of Florida affirmative team was declared the winner and William Constagna of the University was rated the best debater in the tournament.

The Louisiana Speech Association met in Shreveport November 26. The following were elected to offices for the year 1946-47: President, Robert B. Capel, Northwestern State College; vice-president, Miss Lillian G. Polk, Byrd High School, Shreveport; secretary, Miss Clio Allen, Northwestern State College.

Baylor University has added one full time teacher to the speech staff, Miss Dorothy Hanson, formerly at Miami University, Oxford, Ohio.

Miss Linelle Hamilton, formerly of the Davison School of Speech Correction, Atlanta, has charge of speech correction work in the Columbus, Georgia, Public School System. Columbus is the first city in Georgia to employ a speech correction teacher.

Dr. D. C. Dickey is associate professor of speech at the University of Florida.

Glenn Capp, discharged Army Air Corps captain, has returned to Baylor University.

Additions to the staff at the Davison School of Speech Correction include Miss Lois Wilson, University of Iowa; Miss Jean Gilbert, University of Wisconsin; Miss Eleanore Koch, University of Michigan; and Miss Marie Wakefield. Therapist of the Hospital for Special Surgery, New York.

Baylor University has not allowed the increase in student body to cause an increase in the number in individual courses. There are twelve sections of the fundamentals course averaging twenty students each.

Production expenses at the University of Alabama are being paid out of the student activity fees, and all students are privileged to attend all major productions free of charge.

At Southern Baptist Theological Seminary a new classroom wing with two air-conditioned speech studios is nearing completion.

Georgia's first Radio Institute was held at Athens November 21-22. This occasion was sponsored by the Georgia Association of Broadcasters and the Henry W. Grady School of Journalism. One of the highlights of the meeting was the broadcast of "America's Town Meeting of the Air." The subject of the Athens broadcast was: "How Can We Avoid A Depression?" Among the participants were Georgia's Governor, Ellis Arnall, and Mr. Joseph Borkin, formerly chief economic adviser and attorney in the Anti-Trust Division of the Department of Justice.

The newly organized Tulane Workshop of the Air presents its weekly radio program every Monday evening at 7:15 p.m. over station WDSU, New Orleans. The workshop presents both original plays and adaptations of famous short stories.

Radio at Baylor University is going forward under the direction of John Bachman, who supervises radio courses and regular broadcasts over KWBU, Waco, KWTX and other Texas stations.

On January 23 at 8:30 p.m. the Wesleyan Radio Workshop, Macon, Georgia, under the direction of Anne Frierson Griffin, begins a radio broadcast for Rich's of Atlanta, over a state-wide network. The subject—"Because There is a Georgia." This will be a series of narrative dramas written and produced by Wesleyan, on people and events whose significance overflowed the confines of the state's border, to be felt all over the nation. Original music composed by Cliff Cameron of Atlanta will background each show. The series will last for seventeen weeks. On the last show, a guest star, prominent in professional radio, will appear with the workshop.

In November 1946, the Georgia Speech Association, in cooperation with the Georgia Education Association, held Speech Correction Clinics and Demonstrations, with explanatory talks, at the ten District Meetings of the Georgia Education Association. Also cooperating with the Georgia Speech Association was the State Department of Vocational Rehabilitation and the State Department of Public Welfare and largely through the help of these agencies, approximately one hundred children were examined and diagnosed. Decided interest was manifested by the teachers attending all of these demonstrations and at several, real enthusiasm was apparent.

This work was all directed by Mrs. W. W. Davison of Atlanta, president of the Georgia Speech Association. In her report Mrs. Davison states that it was the almost unanimous recommendation of these meetings that even wider publicity be given to the matter of speech correction in the public schools, to the end that local authorities might be brought to realize its great worth and adopt local programs.

Dr. C. M. Wise, chairman of the Department of Speech at Louisiana State University, is on leave this year to serve as visiting professor at the University of Missouri, Columbia, Missouri. Dr. C. L. Shaver is serving as acting chairman at Louisiana State University.

Lawrence Voss, formerly of Lawrence College, Appleton, Wisconsin, has accepted a position as theatre technician at Louisiana State University.

Dr. Waldo W. Braden, formerly of Iowa Wesleyan College, Mount Pleasant, Iowa, has accepted the position of associate professor of speech and director of forensics at Louisiana State University.

Dr. Gladys Borchers of University of Wisconsin is serving as visiting professor of speech at Louisiana State University. She is replacing Dr. C. M. Wise, who is on leave.

Dr. Lou Kennedy, formerly of Brooklyn College and of the Neurophysical Clinic in Philadelphia, Pennsylvania, will join the staff of Louisiana State University for the second semester, replacing Dr. Jeanette Anderson, resigned. Dr. Kennedy will teach classes in speech correction and direct the work of the Speech Clinic.

Eugene E. White has been added to the staff of Louisiana State University to serve as instructor in speech and to assist in the forensic program.

Ruth Dod Shaver, Clifford Zirkel and W. E. Trice have been added to the staff of Louisiana State University Speech Department with the rank of assistant.

On December 7, 1946, more than 160 students, teachers, and administrators, from 13 high schools and one organization in seven of the northwestern parishes of Louisiana met at Northwestern State College of Louisiana, Natchitoches, to attend the first annual High School Drama Clinic sponsored by Northwestern State College, in cooperation with the National Thespian society. During the day demonstrations in casting, stage setting, lighting, and make-up were conducted under the direction of Robert B. Capel, and W. Fredric Plette, members of the speech staff at Northwestern State College. In the evening The Davis Players presented a performance of *The Late Christopher Bean*, under the direction of Mr. Plette. Dr. Capel was technical director. All people who attended the clinic were guests for the evening performance.

Louisiana Speech Association officers in attendance were, Robert B. Capel, president; Lillian Polk, vice-president; Clio Allen, secretary. Mr. Plette, chairman of the membership committee, made an appeal for teachers and coaches to join the organization.

At the close of the demonstration session in the afternoon, Dr. Capel led a discussion on possible material to be used in a similar clinic to be held next year. The possibilities of a Spring Drama Festival were also discussed.

Everyone attending the clinic was enthusiastic about the values obtained from the day's work, and all are looking forward to the possibility of a drama festival in the spring and the Second Annual Drama Clinic to be held next fall.

S. S. A. PLAYS

Tulane University Theatre. Director W. L. Dingwell.
Night Must Fall.

Alabama College. Director Dr. W. H. and Willilee Trumbauer.
Set It in Troy, Semicentennial Pageant.
Director Ellen H. Gould, The Goose Hangs High, Suds Get in Your Eyes.

Bob Jones College. Twelfth Night, Peter the Rock, Why The Chimes Rang, In His Name.

Baylor University. Director Paul Baker.
Skin of Our Teeth.

Palmetto Players. Converse College. Director Hazel Abbott.
I Remember Mama.

Shorter Players. Director Atwood Hudson.
The Importance of Being Earnest.

Louisiana State University. I Remember Mama, The Knight of the Burning Pestle, Androcles and the Lion, State of the Union, Opera—Faust.

University of Georgia. Director Leighton Ballew.
Both Your Houses, Every Man, Playboy of the Western World, Petrified Forest, Julius Caesar, Androcles and the Lion.

Blackfriars—Agnes Scott College. Director Roberta Winter.
Lady Windermere's Fan, The Long Christmas Dinner, 'Sunday Costs Five Pesos.

Emory Players. Director Edith Russell.
Winterset.

University of Alabama. Director Richard Lipscombe.
Outward Bound, State of the Union, The Wild Duck, Skin of Our Teeth.

Junior Dramatic Club. Northwestern State College. Director Robert B. Capel.
Set It In Troy.

Georgia State Womans College. Director Louise A. Sawyer.
Night Must Fall.

Vanderbilt University. Director Joseph Wright.
Shadow and Substance.

University of Tennessee. Director Paul L. Soper.
Another Language, Juno and the Paycock.



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